PERCEIVED INFLUENCE OF INDIGENOUS FABRICS USAGE ON CULTURAL FESTIVITIES IN ADO EKITI METROPOLIS, EKITI STATE, NIGERIA.

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Abstract
The study investigates the perceived influence of indigenous fabrics usage on cultural festivities in the Ado-Ekiti metropolis, Ekiti State, Nigeria. The study specifically examined indigenous fabrics produced in Ado-Ekiti metropolis; it ascertained different cultural festivities in Ado-Ekiti metropolis that require the use of indigenous fabrics and identified measures that can be adopted to revive indigenous fabrics usage towards cultural festivities in Ado Ekiti metropolis. Two null hypotheses were tested at a 0.05 level of significance. Extant literature related to the topic was reviewed. The descriptive research of survey type was adopted for the study. The study population consisted of 823, 938 people living in Ado-Ekiti, out of which a sample size of 200 was drawn using simple random sampling. Questionnaires were administered to two hundred respondents during a cultural festival at Ewi's palace in Ado-Ekiti. Descriptive data were analysed using frequency, percentages, mean and standard deviation, while inferential statistics were analysed using Chi-square and Pearson Correlation Coefficient. The study's findings revealed that Alaari (mean of 1.85), Adire and Ikejii (mean of 1.79, respectively) were the commonest indigenous fabrics produced in the Ado metropolis. Others were Asoala and Ooja, whereas the least produced was Sanyan. The study further revealed that burial ceremonies (mean of 1.74) and the Udiroko festival (mean of 1.73) were the commonest cultural events requiring indigenous fabrics. Others were chieftaincy titles/coronations, traditional marriages and community carnivals. The result of the Chi-square analysis on the influence of indigenous fabrics produced in Ado-Ekiti metropolis on cultural festivities indicated that calculated χ^2(.000) was less than the significant level at 0.05, implying that there was a significant influence of indigenous fabrics produced in Ado-Ekiti metropolis on cultural festivities. Hence, the null hypothesis was rejected. The result of the Pearson correlation coefficients revealed the calculated Pearson Correlation Sig. value (.216) less than the table value 3.84 (at the 95% confidence level) was obtained for responses on cultural festivities and indigenous fabrics usage. Hence, the null hypothesis was rejected, showing that there was a significant relationship between cultural festivities in the Ado-Ekiti metropolis and indigenous fabric usage. The study concluded that indigenous fabric usage significantly influenced cultural festivities in the Ado-Ekiti metropolis. It was recommended that the preservation of cultural heritage and artefacts be given high priority and using indigenous fabrics must be encouraged during cultural events.

Keywords: Cultural festivities, cultural promotion, indigenous fabrics, indigenous fabrics usage, Ado-Ekiti metropolis.

Introduction
Indigenous fabrics are considered one of African culture's strongest symbols and signs. It showcases the beauty of the people and the richness of their culture. The use of indigenous fabrics added beauty to cultural events,

reflecting the status of the people wearing it, showcasing indigenous creativity, displaying indigenous knowledge systems and products, and the fashion and lifestyle of the people. In Nigeria, it is an important means of cultural promotion, especially among the Yoruba ethnic group.

Eshameh (2016) believed indigenous fabrics are fabrics from our natural heritage, such as plant and animal products. The production methods, colour and design vary from one community to the other with their historical background. Derje et al. (2013) specified that various inscriptions on existing indigenous fabrics denote different symbols. These fabrics range from Aso Oke, Adire, Kampala, Kijipa, Printing, Sanyan, Etu, Alaari and Kante. Indigenous attires vary from culture to culture. For example, Adinkra, Smock (fugu), Kente and Bogolanfini were some of the fabrics used in other climes in the African continent.

A recent cultural and well-known event was the 35th National Festival of Arts and Culture (National News of Nigeria, 2022). There was a display of Nigerian creativity and costumes in indigenous fabric designs, leaving many global observers in awe. The indigenous weaving and fashion competition segment of the festival held at the National Stadium, Lagos, had some states showcasing their wealth of creativity. Not just this, these indigenous attires added beauty and colour to the – well-known occasion. Delta State, known as the state of Big Heart, took creativity to another level. They showcased local fabrics used to create security men's uniforms, chef's uniforms and some corporate attire. Local fabrics included Aso-oke, Ankara, Adire, and Isiagu dresses (NNN, 2022). Using indigenous fabrics across different cultures added colour to the National cultural festival.

Ado-Ekiti, the capital city and headquarters of Ekiti State, is a prominent and centrally positioned town in southwest Nigeria, belonging to the Yoruba race with historical records of production of indigenous fabrics, especially among the women folk. When the men were busy with farming activities, the women were always at home producing indigenous fabrics. In the preservation of cultural heritage among the Yorubas, Ado-Ekiti is present as the people were acclaimed to be one of the descendants of Oduduwa, the father of the Yoruba race.

The importance of producing indigenous fabrics must be balanced. Bamidele and Gbolahan (2013) reported that it enhanced the promotion of tourism development, culture, and generation of employment opportunities, especially among (women folk). It showcases the people's cultural heritage, gives social status, and promotes ethnic identification.

Research Objective

Despite the importance of indigenous fabrics in the promotion of culture, it is saddening to note that the advent of the European culture, foreign trade, the influence of globalisation and low cultural tourism had negatively impacted the acceptability of indigenous fabrics among the Yorubas in general and in particular, Ado-Ekiti people. As attested by

scholars like Okpu & Abimbola (2020), Odey et al. (2018), Ogunkade (2017) and Eneji et al. (2012), the importation of foreign fabrics to mix the locally existing ones and indirectly reducing the popularity and acceptability of the existing indigenous fabrics had led to a decline in the patronage of indigenous fabrics for cultural festivities.

Given the sharp decline in the production of indigenous fabrics due to reduced agricultural activities on cotton plantations and reduced usage, as occasioned by the influx of foreign fabrics and textiles, low enthusiasm for many traditional and cultural-related activities in the Ado-Ekiti metropolis has been observed. Furthermore, poor patronage of traditional fabrics has adversely affected the cultural heritage of the Ado-Ekiti metropolis due to their inability to showcase full usage of the fabrics in some of the festivals and cultural activities. Hence, there is an urgent need to revive and re-emphasise indigenous fabrics within the Ado Ekiti metropolis to facilitate adequate promotion of cultural festivities and prevent cultural practices from extinction.

Even though various scholars researched indigenous fabrics' production and use, the researcher discovered that no study within the Ado-Ekiti metropolis had adequately explored the perceived influence of indigenous fabrics on cultural festivities. Arguably, the results of related studies carried out across other geo-political zones of the country may not adequately represent the situation in Ado-Ekiti, Ekiti State.

Consequently, this study is designed to assess the perceived influence of indigenous fabrics on cultural festivities in the Ado-Ekiti metropolis, Ekiti State, Nigeria. The study will investigate indigenous fabrics produced in Ado-Ekiti metropolis, examine the different cultural festivities in Ado-Ekiti metropolis that require the use of indigenous fabrics, and identify measures that can be adopted to revive indigenous fabrics usage towards cultural festivities in Ado Ekiti metropolis.

Research Hypotheses

The following null hypotheses were tested at a 0.05 level of significance.

$H_0$1: There is no significant influence of indigenous fabrics produced in the Ado Ekiti metropolis on cultural festivities.

$H_0$2: There is no significant relationship between the cultural festivities in the Ado metropolis and indigenous fabric usage.

Literature Review

Indigenous fabrics are traditional, hand-woven garments from locally sourced materials like cotton, dyes, local silk and bark. As noted by Okpu and Abimbola (2020). The people used these fabrics to appear in colourful attires with different patterns, styles and designs. These indigenous fabrics are a way of showcasing the culture of the people. It has gained much recognition as every special cultural activity was laced and celebrated with

unique indigenous fabrics relevant to such occasions. Some included Aso-etu, Petuje, Ooja (Mouflar), Sanyan, Alaari, Ikejii and Adire (tie and dye).

According to Okpu and Abimbola (2020), these fabrics are used for the display of wealth and affluence and in several cultural activities, such as traditional marriages, kingship coronation, chieftaincy titles, naming ceremonies, traditional festivals such as Idiroko festival, Iwemo-Ogun festival, Ogun Festivals, New Yam Festival and Burial ceremonies among others. Each of these indigenous fabrics is worn by different classes and sects of prestigious personalities in the Yoruba society. For instance, the Sanyan woven fabrics are worn by the royal cults, kings, chiefs and obas. They are sown into long-flowing apparel called "agabada". Big personalities in the Yoruba society demand Petuje, Etu and Alaari for different occasions. Some indigenous fabrics, such as Sanyan, Etu and Alaari, were used to produce crowns and caps for the king and the chiefs. At times, the decoration inscribed on the fabrics denotes various historical backgrounds of each family lineage in the Ado metropolis. These indigenous fabrics are worn during cultural events. During traditional marriages, the couples are always in traditional attire such as Sanyan or Alaari, referred to as Olodemetta, which is three different clothes at once; the wrappers of the Buba and Gele are different.

During king coronations, the effas, as they fondly called, are the kingmakers in Ado Township. They use AsoAlaa, white, and Ooja (Mouflar), tied across their neck, while the Ala cloth is used as a wrapper. During the ceremony, different traditional or indigenous fabrics are displayed; through this, the rich culture of the Ado-metropolis is preserved, promoted and sustained. The palace was not left out as it used to be decorated with the indigenous fabrics produced in Ado during palace festivals, such as Ikejii, Adire, AsoAla (white fabric), ASoEtu, Sanyan and Alaari. These fabrics were always used during the Idiroko festival, Obutun festival (traditional wedding), Iwemo Ogun, Etado, a new yam festival. During these above festivals, both the tourists and the custodians of those festivals used to wear the fabrics. The king used to be singled out due to his regalia, which could be Aso-Etu or Sanyan fabrics, while the Queens, the Eyeloris, used to wear either Alaari or Ikejii, otherwise known as Olodemetta. The headgear, wrapper and Buba will be different from each other; most of the kings' crowns and staff of office were produced with indigenous fabrics and most of the mufit inscribed on them indicate the ruling family's activities helped in the promotion of Ado Ekiti's culture.

In other climes and cultures, unique dresses are attached to each cultural event. For instance, in Ogbaland, during the Nkacha festival, the people wear the best clothes from their boxes called Arigidi (Cyril-Egware & Idibia, 2016). Arigidi is a hand-woven cotton cloth of assorted colours and patterns, remembering conquests and victories in past wars. , The attraction of global, international and regional interest is the hallmark of cultural events. Event observers are triggered to visit due to the display of some rich-cultural

endowments manifested in indigenous dressing, eating, dramas, plays and entertainment, among others.

The Cultural sector is a crucial component of the global economy (Michigan State University, 2022). Most times, the culture of the people inspires their textile design and what they wear. In a study by Ayesu, Acquaye, Howard and Asinyo (2023) on the promotion and preservation of indigenous textiles and culture in Ghana, using a qualitative study approach and narrative enquiry among tour guides, curators, historians and artisans, the study revealed that the use of Ghanaian indigenous textiles for cultural activities is a significant way of preserving culture in Ghana. Not only that, traditional textiles are intertwined with the cultural practices and ideals of the people.

In a similar study by Gwa (2016) on evaluating decorated traditional cloth used in Tiv cultural activities in Benue State, Nigeria, using a survey research design and 140 weavers selected for the study it employed a self-structured questionnaire to elicit responses. The study indicated a high significance value of the decorated Tiv traditional cloth as it is used for identity, cultural festivals, burial initiation, and gifts. The decorated Tiv traditional cloth used during cultural festivals has the highest mean rating of 4.01, indicating that it is the most significant value of the decorated Tiv traditional cloth.

Despite the importance of indigenous fabrics in the promotion of culture, it is saddening to note that the advent of the European culture, foreign trade, the influence of globalisation and low cultural tourism had negatively impacted the acceptability of indigenous fabrics among the Ado-Ekiti people and the Yorubas in general. As attested by scholars like Okpu and Abimbola (2020), Odey et al. (2018), Ogunkade (2017) and Eneji et al. (2012). The importation of foreign fabrics to mix with locally existing ones and indirectly reducing the popularity and acceptability of the existing indigenous fabrics has led to a decline in the patronage of indigenous fabrics, and the people have shown a high level of preference for imported fabrics. Due to this, most of the local producers within the metropolis lost interest in the business, diverting attention to other businesses like farming, petty trading, and food selling.

Again, during cultural festivities, the use of these indigenous fabrics for clothing and decorations of notable locations like the King's palace is gradually losing popularity and is less embraced by the people. It is observed that the Yoruba dress culture is fast becoming less popular and acceptable as the wearing of English coats and gowns is the new order, even among the indigenes. A very recent example is the case of a Yoruba female, Nigerian singer, TemiladeOyeniyi, whose dressing in the 95th Annual World Academy Award held in California on 12th March 2023 was described as stunning and had attracted a lot of controversies through the use of mosquito nets for a "white-cloud inspired clothing". This is opposed to the generally acceptable dressing of a typical Yoruba lady.

Methodology

The descriptive survey research design was adopted for the study. Descriptive research design is a type of research design that is used to describe the characteristics of a population or phenomenon being studied (MmCombes, 2022). The target population for this study consists of the people living in Ado-metropolis, Ekiti State, Nigeria, who are mainly the consumers of indigenous fabrics in the study area. The population of Ado-Ekiti is estimated at 823, 938 with a population growth of over 10% since 2021 (World Population Review, 2023). A simple random sampling technique was used to select two hundred respondents from the estimated population of 823,938 in all the geographical areas of the Ado metropolis. The samples are randomly chosen, and each member will have the same probability of being selected. The sampling method was suitable for the study because it allowed for equal consideration of all populations to be selected. There are four selected residential areas according to Ado geographical zoning. The selected areas are Odo Ado, Ajilosun, Adebayo, and Ilaweroad.

The instrument for data collection for this survey will be a self-developed structured questionnaire containing sequenced questions. It has two sections. The first section contains respondents' demographic information, and the second contains information seeking to respond to the research questions.

The face and content validity of the study was ascertained. 50 copies of questionnaires were administered to (10 producers and 40 consumers) in Ado metropolis Ekiti State, Nigeria. The scores obtained from the two successive administrations were subjected to Pearson Product Moment Correlation Analysis at a 0.05 significance level. A reliability coefficient of 0.89 made it acceptable and reliable for the study. The questionnaire was administered to respondents during a cultural event at Ewi Ado's palace. Data were analysed using descriptive and inferential statistics of frequency, percentages, mean, standard deviation, Chi-square and correlation tests.

Result

Demographic Characteristics of Respondents

Table 1: Respondents' Demographic Characteristics

Demographic Variable	Categories	Frequency	Percentage
Gender	Male	77	38.5
	Female	123	61.5
	Total	200	100.0
Age	Below 50 years	136	68.0
	Above 50 years	64	32.0
	Total	200	100.0
Educational Status	Educated	94	47.0
	Not Educated	106	53.0
	Total	200	100.0

Source: Fieldwork (2023)

Table 1 shows the demographic characteristics of the respondents sampled in this study. It was shown that 77 respondents representing (38.5%) are male while most of the respondents 123 (61.5%) are female. In relation to the age of the respondents, it was shown that 136 (68.0%) of the respondents were below 50 years of age, while the remaining 64 (32.0%) were above 50 years of age. Based on the result, most of the respondents were below the age of 50 years. On the educational status of the respondents, it was shown that 94 respondents (47.0%) were educated while most of the respondents 106 (53.0%) were not educated.

Research Question 1: What Indigenous Fabrics are Produced in Ado-Ekiti Metropolis in Ekiti State?

Table 2: Responses to the Indigenous Fabrics Produced in Ado-Ekiti Metropolis in Ekiti State.

S/N	ITEMS	SA (%)	A (%)	I (%)	D (%)	SD (%)	Mean	SD
1	AsoEtu	57 (28.5)	140 (70.0)	1 (0.5)	1 (0.5)	1 (0.5)	1.75	.540
2	Adire	65 (32.5)	115 (57.5)	19 (9.5)	0 (0.0)	1 (0.5)	1.79	.649
3	Sanyan	68 (34.0)	123 (61.5)	8 (4.0)	1 (0.5)	0 (0.0)	1.71	.563
4	Alaari	53 (26.5)	128 (64.0)	17 (8.5)	0 (0.0)	2 (1.0)	1.85	.648
5	AsoAla	60 (30.0)	128 (64.0)	11 (5.5)	0 (0.0)	1 (0.5)	1.77	.591
6	Ooja (Mouflar)	66 (33.0)	116 (58.0)	17 (8.5)	0 (0.0)	1 (0.5)	1.77	.640
7	Ikejii	58 (29.0)	126 (63.0)	16 (8.0)	0 (0.0)	0 (0.0)	1.79	.572

Table 2 shows the statistical analysis of responses to the indigenous fabrics produced in the Ado-Ekiti metropolis in Ekiti State with a mean range of 1.71 – 1.85 and a standard deviation range of .540 – .649. Analysis revealed that almost all the respondents (98.5%) indicated that Alaari was one of the major indigenous fabrics produced in the Ado-Ekiti metropolis, albeit marginal (8.5%) were indifferent.

It was further held by most of the respondents concerning the indigenous fabrics that are been produced in the Ado-Ekiti metropolis such that (90.0%) of the respondents indicated Adire, with (9.5%) of them being unresponsive; (95.5%) of the respondents indicated Sanyan while (4.0%) of them were undecided. Also, it was further held that (90.5%) of the respondents noted AsoEtu, with (8.5%) of them being indifferent; (94.0%) of

the respondents indicated AsoAla while (5.5%) of them being undecided; (91.0%) of the entire respondents indicated Ooja (mouflar) with (8.5%) of them been unresponsive; (92.0%) of the respondents indicated Ikeju while (8.0%) of the respondents were indifferent in the responses.

Research Question 2: What are the various cultural festivities that require the use of indigenous fabrics in the Ado-Ekiti metropolis?

Table 3: Responses to the Various Cultural Festivities that Require the Use of Indigenous Fabrics in Ado-Ekiti Metropolis

S/N	ITEMS	SA (%)	A (%)	I (%)	D (%)	SD (%)	Mean	SD
1	Burial ceremony	64 (32.0)	125 (62.5)	11 (5.5)	0 (0.0)	0 (0.0)	1.74	.553
2	Community carnival	67 (33.5)	124 (62.0)	9 (4.5)	0 (0.0)	0 (0.0)	1.71	.545
3	IwemoOgun	65 (32.5)	130 (65.0)	5 (2.5)	0 (0.0)	0 (0.0)	1.70	.511
4	Egungun festival	78 (39.0)	116 (58.0)	6 (3.0)	0 (0.0)	0 (0.0)	1.64	.540
5	Chieftaincy / Kingship coronation	78 (39.0)	114 (57.0)	6 (3.0)	2 (1.0)	0 (0.0)	1.66	.588
6	Traditional marriage	72 (36.0)	120 (60.0)	8 (4.0)	0 (0.0)	0 (0.0)	1.68	.547
7	Ogun festival	75 (37.5)	111 (55.5)	12 (6.0)	0 (0.0)	2 (1.0)	1.72	.668
8	Idiroko festival	66 (33.0)	123 (61.5)	11 (5.5)	0 (0.0)	0 (0.0)	1.73	.558
9	Naming ceremony	75 (37.5)	117 (58.5)	5 (2.5)	2 (1.0)	1 (0.5)	1.69	.623

Table 3 shows the statistical analysis of responses to the various cultural tourism requiring indigenous fabrics in the Ado-Ekiti metropolis with a mean range of 1.64 – 1.74 and a standard deviation range of .511 – .668. Analysis revealed that most of the respondents (94.5%) and (95.5%) indicated that burial ceremonies and Idiroko, respectively, were some of the various cultural tourism that require the usage of indigenous fabrics in Ado-Ekiti metropolis, albeit marginal (5.5%) were indifferent about it.

It was further held by most of the respondents concerning the various cultural tourism that require the usage of indigenous fabrics in the Ado-Ekiti metropolis such that (97.5%) of the respondents indicated IwemoOgun with marginal (2.5%) of them been unresponsive; (97.0%) of the respondents indicated Egun-gun festival while (3.0%) of them were undecided. Also, it was further held that (96.0%) of the respondents indicated Chieftaincy / Kingship coronation, with (3.0%) of them being indifferent; (96.0%) of the respondents noted traditional marriage, while (4.0%) of them were undecided; (93.0%) of the entire respondents indicated Ogun festival with (6.0%) of them been unresponsive; (94.5%) and (96.0%) of

the respondents respectively indicated community carnival and naming ceremony while (5.5%) and (2.5%) of the respondents respectively were indifferent in the responses.

Research Question 3: What measures can be adopted to revive indigenous fabric usage towards cultural festivities in the Ado Ekiti metropolis?

Table 4: Responses to the Measures that Can be Adopted to Revive Indigenous Fabrics Use for Promotion of Cultural Festivities in Ado-Ekiti Metropolis

S/N	ITEMS	SA (%)	A (%)	I (%)	D (%)	SD (%)	Mean	SD
1	Preservation of cultural heritage	63 (31.5)	132 (66.0)	1 (0.5)	0 (0.0)	4 (2.0)	1.75	.663
2	Introduction of cultural history into school syllabus	60 (30.0)	130 (65.0)	8 (4.0)	1 (0.5)	1 (0.5)	1.77	.593
3	Encouragement on the use of indigenous fabrics for various cultural activities	65 (32.5)	127 (63.5)	7 (3.5)	0 (0.0)	1 (0.5)	1.73	.575
4	Identification of cultural and natural heritage's importance in cultural festivities	58 (29.0)	130 (65.0)	10 (5.0)	2 (1.0)	0 (0.0)	1.78	.577
5	Adequate usage of indigenous fabrics in all cultural activities	56 (28.0)	137 (68.5)	5 (2.5)	2 (1.0)	0 (0.0)	1.77	.540
6	Reduction in the prices of the indigenous fabric that are normally used for cultural festivities	57 (28.5)	133 (66.5)	9 (4.5)	1 (0.5)	0 (0.0)	1.77	.546
7	Accessibility and availability of indigenous fabrics in large quantity	57 (28.5)	138 (69.0)	5 (2.5)	0 (0.0)	0 (0.0)	1.74	.494

Table 4 shows the statistical analysis of responses to the measures adopted to revive indigenous fabric use for promoting cultural tourism in the Ado-Ekiti metropolis with a mean range of 1.73 – 1.78 and a standard deviation range of .494 – .663. Analysis revealed that most of the respondents (97.5%) indicated that identification of cultural and natural heritage's importance in cultural festivities is one of the most prominent measures that can be adopted to revive indigenous fabric usage for promotion of cultural tourism, albeit, marginal (5.0%) were indifferent about it.

Hypotheses Testing

Hypothesis 1: There is no significant influence of indigenous fabrics produced in the Ado Ekiti metropolis on cultural festivities.

Table 5: Chi-Square Test Analysis of the Influence of Indigenous Fabrics Produced in Ado-Ekiti Metropolis on Cultural Festivities

Chi-Square Tests

	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	144.492[a]	9	.000
Likelihood Ratio	49.889	9	.000
Linear-by-Linear Association	28.324	1	.000
N of Valid Cases	200		

a. 8 cells (50.0%) have an expected count of less than 5. The minimum expected count is .01.

Table 5 shows the Chi-Square test analysis on the influence of indigenous fabrics produced in the Ado-Ekiti metropolis on cultural festivities. The chi-square test revealed that the calculated χ^2(.000) was less than the significant level at 0.05. This implies a significant influence of indigenous fabrics produced in the Ado-Ekiti metropolis on cultural festivities. Hence, the null hypothesis was rejected.

Hypothesis 2: There is no significant relationship between cultural festivities in the Ado-Ekiti metropolis and indigenous fabric usage.

Table 6: Correlation between the Cultural Festivities in Ado-Ekiti Metropolis and Indigenous Fabrics Usage

Correlations

		Cultural festivities	Indigenous Fabrics usage
Cultural festivities	Pearson Correlation	1	.216**
	Sig. (2-tailed)		.002
	Sum of Squares and Cross-products	60.955	13.040

	Covariance	.306	.066
	N	200	200
	Pearson Correlation	.216**	1
	Sig. (2-tailed)	.002	
Indigenous Fabrics usage	Sum of Squares and Cross-products	13.040	59.520
	Covariance	.066	.299
	N	200	200

**. Correlation is significant at the 0.01 level (2-tailed).

Table 6 shows the correlation between the cultural festivities in the Ado-Ekiti metropolis and indigenous fabric usage. The table revealed the calculated Pearson Correlation Sig. value (.216) less than the table value 3.84 (at the 95% confidence level) obtained from responses on cultural tourism and indigenous fabrics usage. The covariance, however, was (.306) and (.299), respectively. This indicated that indigenous fabric usage has a positive correlation with cultural festivities. Hence, the null hypothesis was not upheld. This implies a significant relationship between the cultural festivities in the Ado-Ekiti metropolis and indigenous fabric usage.

Discussion of Findings

The descriptive statistics analysis indicates that Alaari was the most prominent indigenous fabric produced in Ado - the Ekiti metropolis, with a mean and standard deviation of 1.8 and 0.648, respectively. At the same time, the least was Sanyan, with a mean and standard deviation of 1.71 and 0.563. Adire, Sanyan, AsoEtu, AsoAla, Ooja (mouflar) and Ikeju are other indigenous fabrics produced in the Ado-Ekiti metropolis. This finding corroborates previous studies by Okpu and Abimbola (2020), Opokiti (2022), and Derje et al. (2013). These authors earlier reported using some indigenous fabrics across the Yoruba race, particularly Ado-Ekiti.

The findings of this study on various cultural festivities that require the use of indigenous fabrics indicated that burial and udiroko festivals were the most prominent. Adewumi (2016), in his study, found out that chieftaincy coronation, idiroko festival, egungun, igemoogun, traditional marriage and burial ceremony were some of the ceremonies requiring the use of indigenous fabrics in Ado-Ekiti. Hence, this study is consistent with the findings of this author. The study is also in line with the findings by Tajuddin (2019), who explored the role of clothing as a cultural and social identity, pointing out that every country or region has unique characteristics reflected in traditional clothing, customs, folk songs, and language. Hence, during these celebrations, the people of Ado-Ekiti are seen in these unique fabrics, which reflect their cultural and social identity. Gwa (2016) report was also in tandem with these findings.

On measures that can be put in place to revive indigenous fabrics, the study indicated that (97.5%) indicated that identification of cultural and natural heritage's importance in cultural festivities is one of the most prominent measures that can be adopted to revive indigenous fabric usage for promotion of cultural festivals. This is consistent with a similar study by Ayesu et al. (2020), whereby the author advocated for establishing a museum or gallery for archival purposes to preserve cultural heritage. However, this study's findings were inconsistent with the findings by Sanjay (2018), who opined that new looks and designs with contemporary designers were an instrument for reviving Indian textiles.

The study's inferential analysis revealed a significant influence of indigenous fabrics produced in the Ado-Ekiti metropolis on cultural festivities. This corroborated the position of Akinbileje (2014), who posited that cloth, such as Kijapa, Sanyan, Etu and Aaari, indicate royalty and wealth. Kings, chiefs and the celebrants of a particular occasion commonly wear these clothes.

There was a significant relationship between the cultural festivities in the Ado-Ekiti metropolis and indigenous fabric usage. This laid credence to the position of Komolafe (2022), who opined that the indigenous fabric is a fabric that cannot be ignored in our society due to the fabric's inevitable role in promoting the culture of every community and tourism industry at large. The study is also consistent with Ayesu et al. (2023), who reported that indigenous textiles significantly affected culture and cultural events.

Conclusion

This study assessed indigenous fabric usage and cultural tourism promotion in the Ado-Ekiti metropolis, Ekiti State, Nigeria. The result of the study indicated that Alaari was one of the most common indigenous fabrics produced in Ado-Ekitimetropolis, while the least was Sanyan. Others were Adire, AsoEtu, AsoAla, Ooja (mouflar) and Ikejii. Various cultural festivities that required the use of indigenous fabrics in the Ado-Ekiti metropolis indicated that burial ceremonies and the Idiroko festival were the most prominent events requiring the use of indigenous fabrics in the Ado-Ekiti metropolis. Other events reported were Iwemo Ogun, Egun-gun festival, Chieftaincy / Kingship coronation, Traditional marriage, Ogun festival, community carnival and naming ceremony.

The study's findings further revealed the measures to be adopted in reviving indigenous fabric usage to promote cultural tourism in the Ado-Ekiti metropolis. The most prominent measure was identifying cultural and natural heritage's importance in cultural tourism and the preservation of cultural heritage. Other measures reported in the study were encouragement of the use of indigenous fabrics for various cultural activities, adequate usage of indigenous fabrics in all cultural activities, adequate usage of indigenous fabrics in all cultural activities, reduction in the prices of the indigenous fabrics that are normally used for cultural tourism, and accessibility and

availability of the indigenous fabrics in large quantities. Furthermore, the result of the - Chi-square test on the influence of indigenous fabrics produced in the Ado-Ekiti metropolis on cultural festivities showed a significant influence of indigenous fabrics produced in the Ado-Ekiti metropolis on cultural tourism promotion.

In addition, the correlation test on cultural festivities in the Ado-Ekiti metropolis and indigenous fabrics usage in the Ado-Ekiti metropolis indicated that indigenous fabrics usage positively correlated with cultural festivities. This implies that indigenous fabric cannot be ignored in our society due to the fabric's inevitable role in promoting the culture of every community and tourism industry at large. The study concluded that indigenous fabric usage influences cultural festivities in the Ado-Ekiti metropolis, Ekiti State.

Based on the findings of the study, it was recommended that curriculum planners should incorporate cultural history into the school syllabus to reveal the beauty of the culture and promotion of cultural heritage; preservation of cultural heritage and cultural artifacts must be given high priority and the use of indigenous fabrics must be encouraged during cultural events.

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